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ENGLISH WALL-PAPERS AT THE WORLD'S FAIR.



AMERICAN wall-paper manufacturers can very easily discover ideas in the designing and manufacture of their products, by a study of the new season's wall-papers, manufactured by Messrs. Jeffrey & Co., of London, a selection of whose choice patterns is now on exhibition at the World's Fair in Chicago. The enormous display leaves nothing to be desired, and will place them still higher in the ranks of those who endeavor to

improve the decoration of the home, in the line of good taste, as well as that of commercial experience.

To give some idea of the high standard of the goods man-

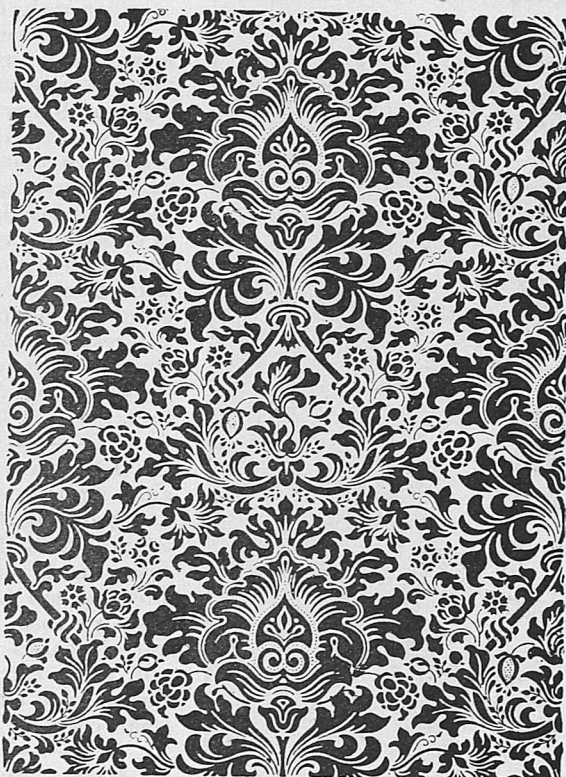
It is a free departure from the orthodox Louis XVI. style of design, and printed in soft colorings is a fresh and beautiful decoration.

The "Shirley" is another effort in which high quality is wedded to comparative inexpensiveness, and the result is in every way successful. This pattern would make an admirable bedroom paper.

The "Sherwood" is a lovely all-over design of thickly clustered scrollage, and has a tapestry effect.

The "Isis" is one of their large scale designs by Mr. Voysey, the books of such patterns including the finest papers the firm have brought out, either in the present or former years. The quality of the goods tempts us to dwell on the consideration of the many renderings of this admirable design, but we must hurry on to make mention of our other illustrations.

The "Spencer" is a hand printed ceiling paper. This pattern on raised flock, on a tall ground has a very pleasant effect.



THE MINSTER. (JEFFREY & Co.)

ufactured by the above firm, we present our readers with illustrations of a few of the patterns exhibited.

The "Minster" is a brocade pattern, exhibiting very careful design, and is produced in their lowest, as well as their highest priced goods.

The "Wheat" is an original rendering of flowers, with wheat springing from the centre of the flower. It is powerfully drawn, and runs through a series of colorings suitable for parlor or bedroom decoration.

The "Taunton" is an inexpensive machine-printed paper, but is a proof that cheap wall-papers do not nowadays mean inferior design and coloring.

The "Muse" is a very beautiful motive, consisting of a basket of flowers, supported by freely flowing scrolls, at either side of which is suspended a shield, bearing a diminutive lyre.



THE WHEAT. (JEFFREY & Co.)

The "Seasons" is an ambitious decoration by W. S. Black. Mr. Black's work is evidently modeled after the Burne-Jones style of decoration, and its quaintly mediæval details are full of character and beauty.

The designers of the papers on exhibition are Messrs. Walter Crane, H. W. Bately, L. F. Day, W. S. Black, Macmurdo, W. Hampden Pratt, W. Scott Morton, Mr. Warner, the late Mr. Sedding, and other equally well known designers. Mr. Crane's well known patterns "Corona Vitæ," the "Golden Age," and the "Peacock Garden" appear in all their glory. As a whole the papers are well designed, beautifully drawn, and rationally colored, and will increase the good opinion retained by decorators for English wall-papers.

Another English firm exhibiting at the World's Fair is Messrs. Woollams & Company, whose exhibit is filled with the

THE DECORATOR AND FURNISHER.

choicest productions. Selection has been made from the vast range and variety of their patterns of their finest and most original productions, a few of which are presented to our readers.

The "Pompeian" decoration by Owen W. Davis consists of filling, frieze and dado in rich flocks on satin grounds. The design betrays careful study of Pompeian motives, and is one that the manufacturers are naturally very proud of.



THE "TAUNTON." (JEFFREY & Co.)



THE "SHIRLEY POPPY." (JEFFREY & Co.)

The "Calstock" is a design by T. W. Hay, and it is one that merits favorable comment, on account of its exceeding elegance of motive. No mere description in words can convey the splendor of the pattern in colors.

The space at our disposal is wholly inadequate to give more than a very limited idea of the vast range and variety of the goods of this firm. Mr. Frederick Aumonier has arranged the stand with that judgment and skill which has gained for the



THE "MUSE." (JEFFREY & Co.)



THE "SHERWOOD." (JEFFREY & Co.)

The "Tweeddale" by G. F. Catchpole is a curiously quaint mediæval design. This pattern produced in embossed flock on a lacquered gold ground is very beautiful.

name of Woollams the reputation that it now enjoys, and for the rest, those who know the value of this firm's productions will know that there is nothing wanting to insure success.

DECORATIVE NOTES.

ONE-THIRD of the lives of the majority of people is spent in rest, hence it is most important that beds and bedding should be absolutely free from all impurities. Owing to the keen competition, and in order to undersell those makers who employ reliable materials, unscrupulous and unprincipled people have made up and sold beds filled with either damp musty straw, or unwashed rags, or other objectionable material, such as contain not only the germs of insect life, but what is worse, those of fevers, and other contagious diseases. It is, therefore, well that customers should take the greatest precautions in buying bedding goods, which can be recommended and guaranteed with every degree of confidence from those who have a reputation for absolute reliability. The bedding manufactured by Messrs. Jones & Co., whether the material be hair or wool, is now chemically prepared by the most important antiseptic processes, which prevents mildew and moth, and preserves the mattress perfectly pure and sweet, whilst actually improving the character and stability of the wool.

LADIES have a *penchant* for pretty writing tables, and take a special delight in anything novel and effective in these much cherished articles of furniture, and the fifteen new patterns exhibited by Mr. Robinson are especially adapted to feminine taste, for while they are practical and convenient, they are also ornamental and unique, and lend themselves to the display of those thousands of little oddments of bric-a-brac and portraiture with which the modern tasteful housewife invariably decorates her writing table.

A NEW design exhibits a happy combination of the qualifications of the sideboard and dinner wagon, without in the least reducing the normal accommodation of either. We advocate the more frequent and extensive employment of metal work in the furnishing of the dining room in addition to the usual handle fittings. The development of the use of metallic ornament in the higher order of cabinet work would, we think, produce most satisfactory results from a decorative point of view.

It is surprising what an important item of furniture the screen has become in connection with Louis Quinze cabinet work and interior decoration. Its forms are innumerable, and it is, perhaps, the most stylish and effective accessory of modern interiors. It is now designed to serve for a dozen different pur-

poses, among which are included the functions of the 5 o'clock tea table, a what not, a receptacle for photographs, and many other objects, in addition to its original and legitimate use.

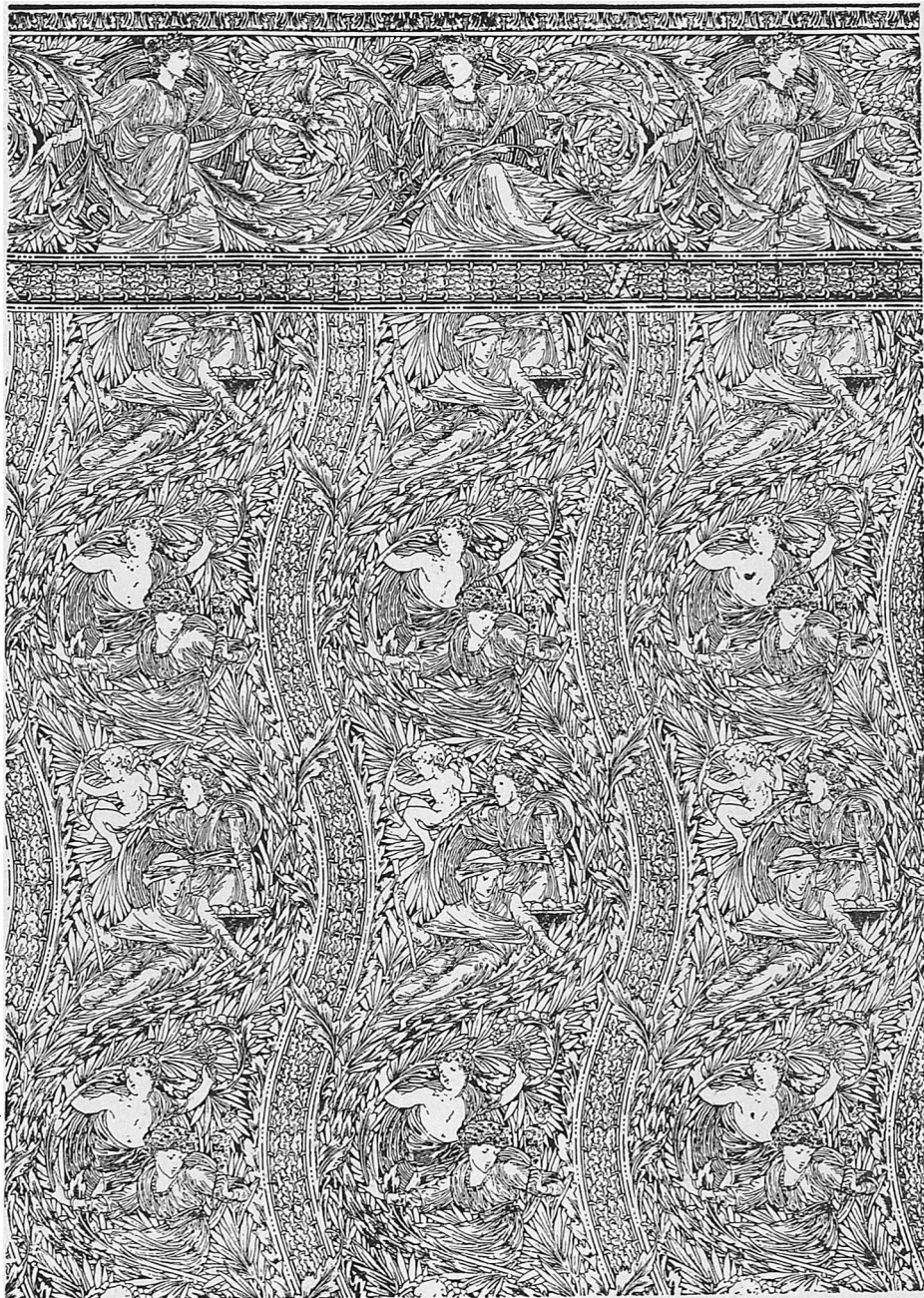
A ROOM in a villa has a deep-set square bay window, the top panes shaded with leaded glass in white and yellow. A quaint, turret-shaped recess, with three little lancet windows, in the angle of the outside wall, showed the charm of a window in any unusual position in this conventional land of ours. The walls are papered with a pale dull greeny-blue oil paper, with a very high dado of the now familiar Manilla grass cloth, tightly stretched, the vertical stripes being in dim yellow, dull red and greeny blue. The dado rail is a narrow shelf edged

with bamboo, and here and there—above the writing table, for instance—widened out into a large bracket for pottery, etc. On the narrow shelf stand all kinds of quaint things—a Jeypore shield, in red brown horn, decorated with gold tracery; a pierced copper plate from Kashmir, engraved brass ones from Cairo, lovely bits of color in Mooltan ware, lacquer from Japan, etc., etc.

The floor is covered with Indian red matting, and old Oriental rugs, russet plush curtains hang in the large windows, a unique couch, covered with leopard skins, and with a fierce stuffed head snarling over the back—fit throne for the dusky-haired owner of the room—stands across a corner, with a spreading palm in a huge brass pot overshadowing it, and a tall group of tawney fringed grass behind it. Other large couches and cosy arm-chairs are covered with bold "Liberty" fabrics, and the large window holds a hospitable looking seat strewn with gay cushions. Overmantel proper there is none, but merely quaintly irregular Mushrabeyah shelves, with all kinds of pottery and queer curios in a sort of shrine, formed by a large bracket placed high, and draped with a phoolkari, the mantel board having a

deep frill of the same glittering stuff.

One corner of the room is cut off by a large mirror, with a curious Indian drapery, which stands on the floor and reflects the turret window—perhaps the gem of the whole room. This is so arranged that one mounts to it by a step covered with a Persian rug. The circular wall is covered with a bold-patterned red-and-gold leather paper, the ceiling with ivory and gold. The little windows have tiny frilled curtains of soft yellow Liberty silk. A low seat follows the outline of the wall, and is covered, with frill to the ground, with rich looking gold-figured velveteen. Two brass lamps, pierced and jeweled, hang between

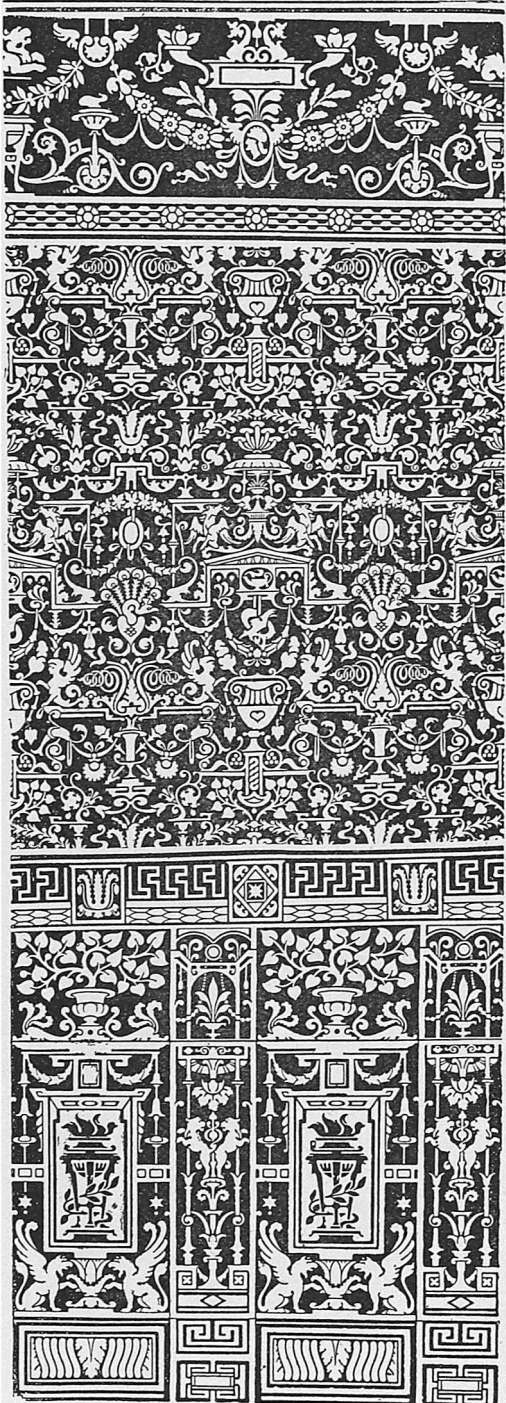


THE "SEASONS" DECORATION. BY W. S. BLACK. (JEFFREY & CO.)

THE DECORATOR AND FURNISHER.

the windows, and give a hint of what this charming little nook is capable of when night draws her sable mantel round it.

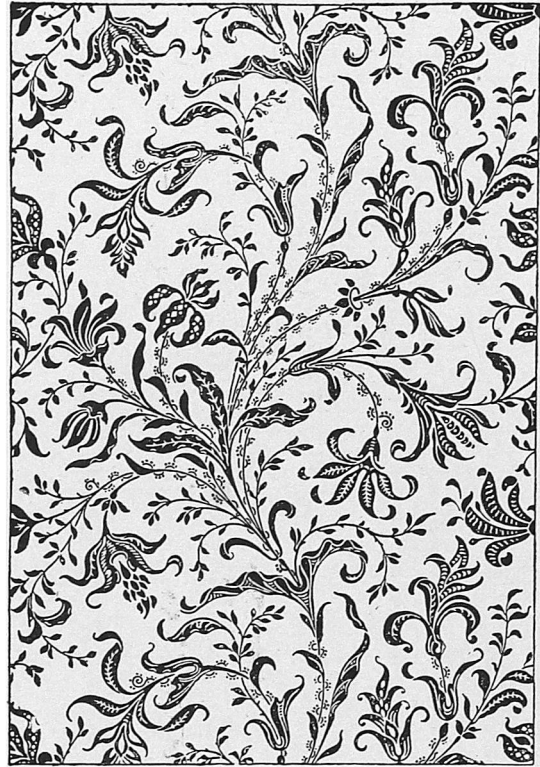
Divans against the walls, a peculiar writing table, and other smaller tables complete the furniture of the room proper, which is indeed a tour de force in "furnishing without furniture," the clever owner having let her own beautiful house for a short period. This is just a typical room, to prove that those who have slender purses, and are unable to buy beautiful carved or inlaid furniture, that they need not therefore resign themselves to the weariness of the commonplace, but can strike out a line of daring and originality.



THE "POMPEIAN" DECORATION. BY OWEN W. DAVIS. (WM. WOOLLAMS & CO.)

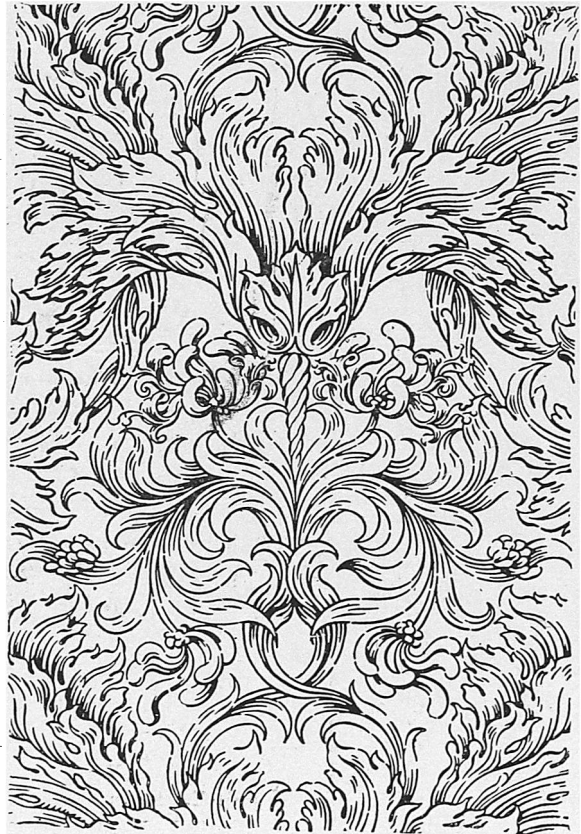
THE square inner hall of an old manor-house has large receding latticed windows, the top panes filled with coats of arms, blazoned on colored glass, the curtains faded old red Genoa velvet. Dark oak-paneled walls are lighted up here and there by groups of gleaming armour and beaten brass sconces, curious old Venetian lamps swing from the rafters, the walls above the paneling show tawney, large-patterned brocade, the huge open fire-place was lined with blue and white Delft tiles from Biblical subjects, with a brass dog, sentry like, on either side of the hearth.

A tall carved oak settle, with orange velvet fringed pillows, and divers hospitable-looking arm-chairs, clustered round; the floor of dark oak shows old Persian rugs, with here and there



THE "CALSTOCK." BY T. W. HAY. (WM. WOOLLAMS & CO.)

the skins of tiger and leopard; a large dark table in the centre holds a great Nankin bowl, never filled, as was the fashion some thirty years ago, with a hideous mosaic of every flower in the garden, but with one decided note of color—boughs of fragrant



THE "TWEEDDALE." BY G. F. CATCHPOLE. (WM. WOOLLAMS & CO.)

lilac, sturdy red peonies, fiery orange, or snowy-white lilies, masses of roses, poppies and oats, and so on, until in winter it held but holly and mistletoe.